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THE REGIONAL MUNICIPALITY OF HAMILTON-WENTWORTH

Planning and Development Department
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Attention: Ms. J. McAnanama
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Dear Ms. McAnanama:

Re: Brighten Downtown Hamilton

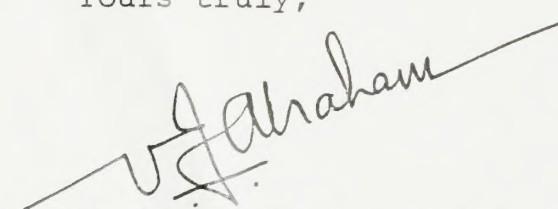
I have enclosed a copy of the recently completed report entitled "Brighten Downtown Hamilton".

As you may recall, Brighten Downtown Hamilton is a project co-sponsored by the Hamilton-Wentworth Planning and Development Department and the Federal Government.

The project was aimed at improving the appearance of downtown Hamilton by encouraging outdoor murals and painting schemes.

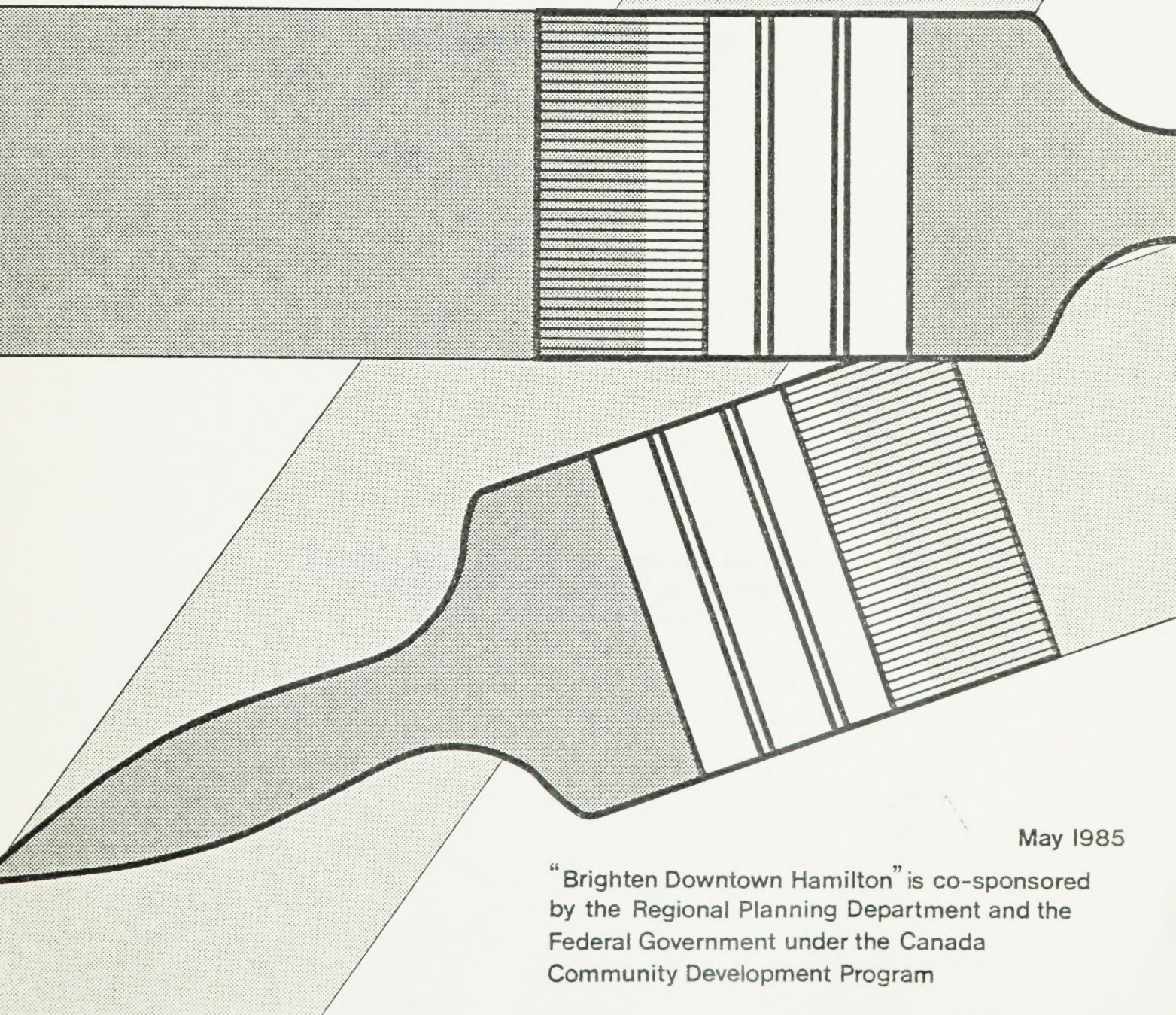
Please feel free to contact this office if you have any comments or require additional information concerning this project.

Yours truly,


V. J. Abraham, M.C.I.P.
Director of Local Planning


VJA:RL:jd
Encl.

Brighten Downtown Hamilton



May 1985

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BRIGHTEN DOWNTOWN HAMILTON

REGIONAL MUNICIPALITY OF HAMILTON-WENTWORTH
PLANNING AND DEVELOPMENT DEPARTMENT
(LOCAL PLANNING DIVISION)

ACKNOWLEDGEMENTS

The Planning and Development Department acknowledges the interest of the Federal Government and the individuals and organizations mentioned in this report for their support of the Brighten Downtown Hamilton project.

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INTRODUCTION

During the past several years various attempts have been made to redevelop and revitalize Hamilton's downtown area. Numerous projects have been instigated in the effort to create a more visually appealing central area; the creation of the Brighten Downtown Hamilton project was one such effort.

The Brighten Downtown Hamilton project began in February 1984, through the initiative of the Regional Municipality of Hamilton-Wentworth Planning and Development Department, (Local Planning Division). Funding was provided by the Region and Federal Government through the Canada Works Program (Canada Employment and Immigration Commission). The mandate of the project was to brighten some colourless areas by initiating outdoor murals and painting schemes in central Hamilton, specifically the lower city between Queen and Victoria Streets. Three persons were hired: a Project Manager, an Art Advisor and an Architectural Technologist with expertise in community development, fine arts and design and construction respectively.

The idea for the project was inspired by murals and painting schemes done in Britain. Several British planning departments have worked with community mural projects, organized murals or painting schemes, provided incentives to building owners for facade improvements, or have otherwise encouraged the development of murals and painting schemes.

The terms "mural" and "painting scheme" may require some clarification. Outdoor murals are frequently painted directly to the building or structure being treated; these are the kind of murals discussed here. (Other possible materials include sculpted or coloured brick, tile mosaic and metal relief.) The term painting scheme refers to the use of co-ordinated paint colours to highlight the architectural features of a building. The common denominator of murals and painting schemes is that both involve the application of paint to outdoor surfaces for aesthetic purposes. Relative to other forms of visual improvement, murals and painting schemes are fast, and inexpensive.

The overall process of Brighten Downtown Hamilton began with orientation and publicizing the project, then progressed to actual involvement with specific mural and painting scheme projects. A Design Review Committee was established to advise the Brighten Downtown Hamilton Group, primarily on aesthetic matters pertaining to murals and painting schemes.

The Brighten Downtown Hamilton Group's experiences and recommendations are recorded here to provide information to interested parties. It is hoped that this will further encourage unique visual improvements throughout the Region.

BACKGROUND RESEARCH

Project staff had never before applied their skills to the organizing of murals and painting schemes; information on organizing/executing schemes, design and colour possibilities, policies, problems and solutions was clearly required. This body of information was compiled in three ways: Correspondence and Field trips to other municipalities, and Background Reading.

Information Packages were developed from the research, and a Survey of the target area was done to identify possible sites on which to develop murals and painting schemes.

CORRESPONDENCE

Prior to the beginning of the Brighten Downtown Hamilton project, the Planning Department sent letters to 46 cities in Canada, the United States and Britain, requesting:

- guides to murals, painting schemes, and other facade improvements; and,
- slides of any of these items.

Twenty-four cities were able to send pamphlets, reports, slides and/or photographs involving murals and painting schemes. Information was also contributed on the related visual improvements of public art endeavours, lighting and signage guidelines, and architectural conservation measures. The specific items received are catalogued in the project's Index of Information and Index of Slides and Photographs.

The experiences and opinions reflected in the letters are summarized as follows:

Murals: Generally successful; used to promote community events, and accomplishments. Guidebooks, manuals and case histories were received.

Painting Schemes: Comments were more reserved; schemes were considered a short-term visual improvement. Other measures were preferred for buildings constructed in brick, stone, and/or masonry. Good photographs and slides, but very few brochures were received.

Facade Improvements: Stone and brick cleaning, changes to signage, and renovations were preferred over painting alone. Numerous pamphlets on neighbourhood plans, historical areas, conversions and guidelines for cleaning were sent.

FIELD TRIPS

To supplement the information and slides received in correspondence, three major cities -- Toronto, Buffalo and Chicago -- were visited for a first hand look at murals, painting schemes and other art in public places. (Printed materials from these trips is included in the Index of Information.) Little information was found on painting schemes (initiators, co-ordinated efforts, etc.) other than hearing of a neighbourhood beautification program in Buffalo through which some residential painting schemes were done. However, these three visits were very informative regarding murals and art in public places.

Important patterns seen in the murals and public art of these cities follow:

- Existing murals reflected the purpose of the structure they were on or some quality of the surrounding neighbourhood. Examples:
 - Toronto's St. Lawrence Market mural;
 - Buffalo's Theatre District murals; and,
 - Chicago's Ethnic community murals.
- Murals were not always painted on buildings; the use of unusual surfaces and materials was quite apparent:
 - Toronto's Flat Iron Building Mural (by Derek Besant) is sign painter's enamel baked on to aluminum sheets affixed to the side of the building;
 - Several Chicago murals were painted with the Keim Historische System of paints which has a life expectancy of 50 years (estimated minimum);
 - Three "galleries" of smaller murals were painted into the recessed rectangular areas of a railway retaining wall several blocks long in central Chicago; and,

- Several of Buffalo's Theatre District murals were on temporary surfaces disguising buildings undergoing renovation. One of these was done in coloured carpet.
- Interest in art in public places was evident by:
 - Sculptures in public places. (Toronto and Chicago);
 - Policy of one per cent (of total building budget) for art in construction of publically funded buildings (e.g. transit corridors); and,
 - Involvement of municipal departments (Planning, Public Works) in artistic endeavours.

READING

A large amount of background reading was done on murals, painting schemes, and facade improvements in general (since the notion of renovating using paint only is not normally undertaken on a large scale).

A great many of the sources from which this information was obtained are listed in the Bibliography. A short note on the type of information found in each particular book is also included. A small portion of the information was condensed in the information packages.

INFORMATION PACKAGES

Information packages were compiled to provide background notes on painting schemes and murals. They were intended primarily for persons who wanted further information after viewing a slide presentation.

The information is very general and provides a summary sheet which outlines advantages, considerations, problems, how to establish sites as well as a description of the process of painting a mural and what is meant by a mural/painting scheme .

In addition to this type of summary, there are interesting items taken from letters, pamphlets, newspaper articles etc., which were sent from various municipalities across Canada, the United States

and Britain. These first hand accounts were valuable for their discussion of problems and positive feedback experienced during the course of various projects.

SURVEY

Having collected the above information, it remained to find sites in Hamilton where murals or painting schemes could be arranged. At the start of the project, the Planning Department specified a target area on which to concentrate: the lower city between Queen and Victoria Streets, especially the commercial areas. This was appropriate for three reasons:

- the number of buildings with attractive architectural features;

- the concentration of older buildings ready for facelifts; and,

- the high level of human activity in commercial areas.

The survey was done by walking down major streets and pinpointing buildings with the following characteristics:

- unique architectural features;

- already painted;

- in good condition; and,

- highly noticeable.

The Group identified approximately fifty potential mural sites and sixty potential painting scheme sites. An additional eight sites were considered appropriate for either.

There were several uses for this information. One was to provide artists and artists' organizations with possible mural sites. In addition, information was mailed to owners of some of the properties identified in order to generate clients for the Group. This was one effort to publicize the Brighten Downtown Hamilton Group's work; this and other publicity efforts are discussed more fully below.

PUBLICITY FOR PROJECT

Publicity for the project was undertaken to increase public awareness of the use of murals and painting schemes in general, and to interest property owners in pursuing exterior rehabilitations.

In an effort to generate clients for the Brighten Downtown Hamilton project, a brochure was printed and distributed to prospective clients identified in the survey. The "Paint the Town" brochure (see pocket of report) included illustrations and definitions of painting schemes and murals, and a description of services offered by the Group. It also cited the reasons and benefits for implementing such proposals.

One thousand copies of the brochure were made. These were distributed by mail to 40 prospective clients. Actual response to the brochure through this distribution was negligible. The total cost of the brochure was \$1,700. This was not a cost effective way of generating clients.

In addition to the brochure, a small flyer was distributed to about seventy companies and individuals through a monthly mailing by the Hamilton and Region Arts Council. The group selected were sponsors of the Arts Council and it was hoped that some interest in murals and painting schemes could be generated through this group. No direct response could be attributed to the distribution of this flyer. (The cost of producing the flyer was nil, since it was typed and photocopied, and the cost of mailing was \$4.50.)

Additional publicity for the project involved media coverage, generally as a result of press releases. These were usually associated directly with a specific happening for one of the murals and are covered in the "Publicity" section of the Hamilton Homecoming and Gore Park '59 Case Histories.

The exception to this was an article which appeared in the Downtown Promenade Review near the beginning of this project. Written by the project supervisor, the article explained the purpose of the project and gave a contact number.

As well as printed publicity materials, the Group did slide presentations for related groups to inform them on the concepts of murals and painting schemes and the activity of the Brighten Downtown Hamilton Group. Five such presentations were done, with different emphases in content to relate the presentation to the audience. They included:

- Local Architectural Conservation Advisory Committee
(Architectural illusion murals, painting schemes);

- Hamilton Artist's Inc.
(Mostly murals, different media);
- Niagara Peninsula Planners
(explore the potential of planning department's involvement with murals and other art forms and the Group's current projects);
- Guisse Street Housing Co-operative
(all murals: different design possibilities, unusual surfaces, harbourfront themes); and,
- Planning and Development Committee
(Hamilton's murals and schemes, the Group's work and potential sites).

These presentations resulted in several requests for more information, and good public relations for the Planning Department. No clients were generated from these presentations, but two were done for groups contemplating involvement with murals (Hamilton Artists Inc. and the Co-op).

Publicity efforts for the purpose of generating clients were not successful. The brochure, for example, cost \$1,700 and did not directly result in any clients for the Group. Perhaps a better way of attracting clients would have been sending a letter explaining the Group's purpose and skills to individual property owners and suggesting a meeting. The Group's initiative or referrals from municipal staff and committees accounted for most of the projects and clients the Group pursued.

Publicity to promote the ideas of murals and painting schemes was successful. All presentations were received with interest and coverage of the Homecoming and Gore Park '59 murals was favourable.

DESIGN REVIEW COMMITTEE

The Terms of Reference for the Brighten Downtown Hamilton Group's Design Review Committee state a twofold purpose the the Committee:

- to lend perspective to the overall project from aesthetic, historical, and community viewpoints, and
- to advise on mural and painting scheme designs for projects involving the Brighten Downtown Hamilton Group.

Membership of the Committee included:

- the City's Architectural Historian;
- a representative from the City Architect's Department;
- the Manager - Neighbourhood Area Plans Section, Local Planning Division; and,
- the Director, Local Planning Division.

The members were to use their respective areas of expertise to advise on the Group's designs, the Project's publicity, allocation of monies to possible murals/schemes, and prioritization of work for clients.

During the year, the full committee met twice and designs were taken to them individually. The Committee advised on the design for several projects.

Generally, the suggestions of the Committee regarding the Group's designs were to:

- use period colours for buildings with historical features or significance;
- break long buildings into smaller sections visually by using two or three different schemes on same elevation; and,
- do renderings of murals and schemes with additional facade improvements, i.e. changing of oversized or boisterous signage, co-ordinated awnings on adjacent units.

An overview of the Committee's contribution involves the following points:

- good comments on how to do presentation renderings;
- good resource on relevant loans, grants, sources for equipment.

There were other points though which were impediments to the Committee's role and Brighten Downtown Hamilton Group's work. First, colour preferences among the members varied and this was reflected in the recommendations received; all agreed that colour is a matter of personal taste. Secondly, schemes and ideas presented to the Committee reflected the client's preference. The Group was frequently directed to do alterations or additional renderings with colours or ideas which conflicted with the client's directions. This raises the question of who the renderings were to please: the client or the Department. Either could be valid, but further clarification was required.

The overall relationship between the Design Review Committee and the Brighten Downtown Hamilton Group was good. However, both the Committee and the Group would have benefited from clarification resulting from the following:

- Terms of Reference drawn up by the planning Department prior to the Committee's first meeting;
- Regular monthly meetings; and,
- Specification of the stage in working with a client that the Group was to involve the Committee.

SUMMARY OF PROJECTS AND PROPOSALS

When the Brighten Downtown Hamilton Group became involved with actual mural and painting scheme proposals, priority was given to projects involving:

- public events or properties, and
- commercial properties in the target area (Queen to Victoria Streets).

Fourteen projects were dealt with during the year. Four were one-time inquiries regarding murals, and one phone call or meeting. The remaining ten projects included three undertaken for their public interest and seven involving commercial properties. Five projects were murals, two were combined murals/painting schemes, two were painting schemes alone, and one was a signage proposal.

There were two kinds of involvement with these projects. The Group assumed an advisory role in most cases, providing information on the aesthetics, technicalities and implementation of schemes. Work on these projects included some combination of providing written information, doing design proposals, recommending building improvements, referring artists, and getting cost estimates from painters.

As well, the Group assumed a co-ordinating role with two projects -- the Hamilton Homecoming and Gore Park '59 murals. All arrangements leading up to and necessary for the production of these murals were organized by the Group. This included site selection, soliciting designs, obtaining approvals, costing, obtaining sponsors, negotiating agreements, monitoring the production process, and arranging publicity.

Each of the (Group's) ten projects is described in detail in the Case Histories. However, a few comments are provided to summarize the Group's experiences with the mural and painting scheme projects.

Murals: Two murals were completed during the year and three others will be pursued by clients in the spring. Interest in the mural idea and public response to those completed was very encouraging. This is attributed to the fact that outdoor murals are relatively uncommon in Hamilton.

Painting Schemes Five of the ten projects involved painting schemes; three are slated for implementation in the spring. It was difficult in the process of working on properties to determine the likelihood of a scheme being implemented. Some

clients wanted to see proposals before pursuing the idea, and others were interested in a scheme but put off by costs (which the Group could not contribute to).

There are several steps involved in co-ordinating murals and developing painting scheme proposals. The following describe the processes used by the Brighten Downtown Hamilton Group for these kinds of projects respectively. Because of the complexity of mural projects, the answers to some questions will not be self evident from the outline below. Details of mural co-ordination are discussed in the Case Histories and Appendix A, Mural Co-ordination.

Murals

- select a site
- get approval to use the site
- select an artist/design
- get approval to use the design
- determine costs and arrange financing
- make insurance arrangements
- negotiate and draw up contracts
- arrange materials and labour
- designate a Site Co-ordinator
- produce and monitor production of the mural
- arrange publicity for the mural
- ensure maintenance of the mural after its completion

Painting Schemes

- photograph the site
- discuss ideas and options with client
- draft elevations of building
- take to Design Review Committee for suggestions
- propose colour schemes
- estimate surface area involved
- get paint estimates
- present scheme and estimates to client

The following guidelines are recommended in the preparation of painting schemes:

- Contrast is important.
- Light shades should be considered to highlight the relief in detailed ornamentation.
- Schemes should utilize only 2 or 3 colours.

In general, painting schemes should be considered a temporary cosmetic improvement; they do not create any longlasting or structural improvements. Painting untouched brick or masonry is not recommended. Prior to implementing a scheme, the surface should be scraped and cleaned, and masonry and detail repaired. If there is any signage or lighting that does not compliment the building's architecture these should be altered along with implementing a paint scheme.

Murals, in general, were found to be very flexible in terms of design possibilities. In addition, murals are flexible in that they can be painted on a variety of surfaces in a variety of materials. Many murals have an aspect of public participation or interest, and several reflect the use of the structure they are on through the design (e.g. children playing depicted on a park shed mural). In some cities, the trend with murals was to do them in permanent media, thus making them a long-lasting form of art.

This trend towards permanent media connects murals to the development of art in public places. Cities and groups with substantial mural experience are taking this direction in order to produce higher quality and more cost-effective artworks. This is a direction the Region should consider, and recommendations thereto are included in the following section.

INTERNAL FINDINGS AND
RECOMMENDATIONS

INTERNAL FINDINGS

The following comments relate some of the experiences of the Planning Department in administering and guiding the Brighten Downtown Hamilton project. The suggestions are directed to any business or organization considering the development of a project similar in principle or task to the Brighten Downtown Hamilton Group.

Job Descriptions

The job descriptions of employees should be clearly thought out and defined for staff at the start of the project.

Promotion

Promotion of the project, in an effort to generate clientele, should be written into one of the job descriptions.

Potential clients should be approached with an introductory letter explaining the services of the project relevant to their property, and proposing a meeting. Follow-up of this letter (through a phone call or other personal contact) is important.

Process with Clients

The Employer should provide a suggested outline of the process staff should use with clients with a view to using staff time effectively and lending direction to the staff-client relationship.

If there are specific ideas or policies staff are to promote in proposals to clients, the Employer should make these explicit.

Staff should record the client's ideas for proposals in a uniform format, perhaps through a standard interview or questionnaire.

Design Review Committee

The Employer should make the Terms of Reference for a Design Review Committee explicit for both staff and the committee. It is suggested that a committee be given an advisory (vs. directive) function.

Staff should summarize in writing the clients' ideas regarding proposals for their properties for the Committee's consideration.

RECOMMENDATIONS

Support for Implementation of Schemes

Financial incentives should be provided to support the implementation of murals and painting schemes in order to encourage owners to brighten their properties and allow incorporation of municipal objectives.

A list of qualified contractors, regional artists, and technical firms should be compiled in order to help those contemplating a mural or painting scheme.

Advising on murals, painting schemes, and art in public places should be assigned to a municipal staff person in order to ensure continuity of efforts of the Brighten Downtown Hamilton project.

Liaison with the Arts Community

Municipal Government should involve the local arts community in proposed urban design and public art projects as they are initiated. Recommendations or suggestions should be solicited during the exploration or implementation of such projects.

The arts community should, in turn, initiate similar projects and liaise with municipal government.

Both municipal government and the arts community should attempt to co-ordinate and compliment each other's efforts in this area.

Art in Public Places

The City should develop and approve a budget for the purchase of artworks for public places.

Preliminary surveys, analysis, and community involvement should take place in the Central Area (as a starting place) to establish priorities and provide reinforcement for the budget.

A "Per Cent for Art" policy for municipal construction should be adopted.

In addition, municipal government should investigate the allocation of a portion of the tax base for art in public places.

An Art Selection Committee should be established to advise municipal government on the acquisition of art for public places.

CASE HISTORIES

CASE HISTORIES

MARVIN WASSERMAN PROPERTY

The Wasserman property consists of 220-224 King Street East. The adjoining property, 226-230 King Street East (Alexanian Carpets), was also considered. Both properties are typical three storey commercial rowhouse buildings, constructed in 1894. They are presently used for retail and office space.

Marvin Wasserman heard about the Brighten Downtown Hamilton project through a City Hall committee and contacted the Group. Discussion with Mr. Wasserman revealed an interest in a painting scheme or a graphic design for his building. Mr. Wasserman interested his neighbour, Mr. Alexanian, in a scheme as well.

One elevation of the building was completed and overlays showing linear graphics were drawn up as suggested by Mr. Wasserman. Mr. Wasserman later decided that a graphic design would not present the image that he was looking for. It would also cost him too much to hire a sign painter to do the job.

Colour schemes highlighting the window ornamentation and cornice were also done. The two adjoining buildings were broken down into three sections and treated with brightly coloured paints as suggested by the Design Review Committee. Mr. Wasserman objected to the bright colours because he felt that they:

- would not remain bright for very long due to pollution; this would lead to the building looking worse than before;
- conveyed an image of being "cheap"; and,
- would not fit in with the rest of the area, resulting in an unco-ordinated streetscape.

A final scheme was drawn up and presented, using more subdued colour and dividing the building into two sections only. As it turned out, Mr. Wasserman did not seem enthused about the colours chosen for the final scheme. However, an additional twenty possible colour combinations, were done as overlays, leaving the ultimate decision regarding colour for the scheme up to Mr. Wasserman.

A scheme was also drawn up for the back of Mr. Wasserman's

property. The back of the property is two storeys. Several of the windows on the lower floor have been boarded up giving the whole wall an unbalanced look.



The rear view of Marvin Wasserman's building.

The proposal for this building was a combination mural/painting scheme, where illusionary windows were added to the building giving it a more uniform appearance. Shrubs were also painted in, lending a "small-town-shop-look" to the building. The building was divided into three sections, each painted a different colour. The signage was not altered upon request from the client.



Proposed painting scheme for Marvin Wasserman's commercial building.

The Group attempted to get estimates on the cost of painting Mr. Wasserman's building. About ten painters were contacted and given the address of the property and approximate square footage of surface area involved. Only one estimate was actually received. Mr. Wasserman was notified of this lack of response and he agreed to go out and get estimates himself.

Follow-up conversation revealed that Mr. Wasserman was waiting for one more estimate to come in. Although brighter colours will not be used (as suggested) Mr. Wasserman and his neighbour have decided to implement a scheme. Beige and brown were the selected colours.

TIVOLI THEATRE

The Tivoli Theatre was noted from the survey as being an ideal candidate for a painting scheme. (It also had potential for a mural on the south wall.) The building is constructed of red brick and is presently painted white. It has decorative windows at the front; those on the south side are boarded up.

A scheme was prepared which showed the Tivoli with improved signage and a painting scheme which highlighted the window ornamentation. In contrast to the Copp Block proposal, the Tivoli was a proposal which did not use a historically correct colour scheme.



Painting scheme proposal for the Tivoli Theatre,
on James Street North.

A "Paint the Town" brochure was sent to the owner of the Tivoli. The owner phoned in response to the brochure, but said he would have preferred more incentive in terms of grants.

Another letter was sent to the owner stating that a scheme had been drawn up for the property. The proposal was delivered to the theatre for their consideration.

THE COPP BLOCK

The Copp Block is a long row of three-storey commercial/residential units on King Street East between Mary and Walnut Streets (165 - 205 King Street East). The architecture is late Victorian with an ornate cornice and window detail. The present painting scheme is light grey masonry and grey detailing. The original building has been interrupted in the middle by one unit, built twenty years after the block and since altered with a metal facade. The scheme was done considering only the west half of the Copp Block.



Rendering of the "Copp Block" showing proposed painting scheme with the addition of signage appropriate to the style of architecture.

The Copp Block project was undertaken for two reasons:

- one tenant, Dr. File, who was considering historically correct facade renovations, was referred to the Group.
- It was felt that if the Group was to recommend a scheme for Dr. File, an attempt should be made to coordinate all of the Block's units.

Research showed that an earlier scheme was unpainted red brick with white painted trim and detail. The proposed scheme reflected this by using red paint for the masonry and white for the detail. The size of the signage was reduced, and height and colour of the awnings were co-ordinated. This scheme is illustrated in the "Paint the Town" brochure.

The brochure was sent to all owners of units in the Block to assess their interest in participating in an overall painting scheme. Response was modest. Two or three owners contacted the Group expressing more interest in renovating the entire building rather than simply doing a painting scheme. Loans and grants were also discussed; responders were referred to the City Architectural Historian and Community Development Department for information on Heritage grants and Convert-to-Rent loans.

DR. DENIS FILE

Dr. Denis File, who has his office in a section of the Copp Block, was referred to the project by the Local Architectural Conservation Advisory Committee (L.A.C.A.C.). Dr. File was interested in improving his shop front, especially with respect to the signage. In this regards he was interested in having "period signage" that would fit in with the character of the building.

The mandate of Brighten Downtown Hamilton did not include working on signage, but it was agreed that something would be drawn up for Dr. File since his unit was part of the Copp Block, which had potential for a painting scheme.

An elevation of Dr. File's section was done with two examples of signs fitted on the elevation as overlays. The drawings were presented to Dr. File who felt certain he would go ahead with the improvements.

IRVING'S FAMOUS CLOTHES

Several months prior to the formation of the Brighten Downtown Hamilton Group, Sid Leon, a James Street North merchant, spoke with the City Architect and a member of the Planning Department about his interest in renovating his building. At that time there was no person or group with which he could consult or receive assistance and suggestions. Once the Brighten Downtown Hamilton Group was formed, the Planning Department suggested that Mr. Leon be contacted as a possible client. A meeting was arranged, and Mr. Leon explained that he wanted to improve the appearance of his building and thus create an image which would reflect upon and promote his business.

The building, located at the corner of James Street North and Rebecca Street was constructed around 1851. The building is three storeys at the front (facing James Street) and two storeys high along Rebecca Street. The building has a brownish-grey stucco finish and is without decorative ornamentation.

Photographs of the exterior of the building were taken to record the current condition and surroundings of each facade. Scaled elevations of the building's exterior were then drawn based upon these photographs. Several colour overlays of varying window ornamentation were drafted according to the client's direction. After several consultations with the Design Review Committee, three proposals were selected for presentation to Mr. Leon. The City Architect's Department referred The Group to a painting consultant for an estimate of the proposed work, but only a rough figure could be provided since it is extremely difficult to estimate the cost of artistic work.



Painting scheme proposal for a property on James Street North showing illusionistic awnings and altered roofline.

A final meeting was held with Sid Leon to present the recommended proposals, and suggest what alterations should be made to the building's exterior to achieve the image he had indicated. The three selected proposals consisted of:

- a painting scheme with several illusionistic windows and a mural consisting of a small alcove with a bench and greenery.
- a subdivision of the building into two distinct units with varying degrees of illusionistic window ornamentation.
- illusionistic treatment of the roofline to enable further subdivision of the building into three distinct units.

After considering all three proposals Mr. Leon decided that the first proposal best expressed the overall character he wished to convey. Mr Leon was enthusiastic about the colour scheme and the mural composition and suggested that he would like to begin work on it in the spring of 1985.

PERELL TRAVEL AGENCY

Contact with the owner of Perell Travel was initiated by the Brighten Downtown Hamilton project on suggestion of Hamilton Artists Inc.'s administrator. Members of the Brighten Downtown Hamilton project spoke with Mr. Perell who expressed interest in re-doing a mural that was currently on his wall. Mr. Perell wanted financial assistance which the Group could not provide. Mr. Perell wrote to the Ministry of Tourism asking for financial assistance with the mural if he promoted tourism in Canada by way of the design.

The exact result of this letter is not known, however, the mural was sponsored in part by CP Air and Manson Sports. The artist was referred to Mr. Perell by Creative Arts Inc. The mural was completed late in the summer of 1984, by local artist Conrad Furey.

LOUIS J. AGRO MUSHROOM COMPANY

The Louis J. Agro Mushroom Company is located on the north-west corner of Park and Cannon Streets (115 Park Strret North). The two storey brick building has regularly spaced windows. The surface of the building is painted, but is badly in need of repainting.

The Brighten Downtown Hamilton Group contacted Mr. Agro concerning a mural after the administrator of Hamilton Artists Inc. suggested that he may be interested in doing a mural on the building.

After meeting with Mr. Agro, it was apparent that he wanted a mural that would reflect the nature of his business (produce and sea food supply). He also expressed interest in having students of a local high school, Sir John A. MacDonald, participate in the mural. Mr. Agro appeared to be open to other suggestions as well.

The Brighten Downtown Hamilton Group contacted the art instructors at Sir John A. MacDonald Secondary School to determine their willingness to participate in such a project. Due to the difficulties of supervising, organizing and ensuring the safety of students, the teachers decided that they could not take part in actually painting the mural. They did, however, offer to have students draw up some proposals for Mr. Agro, should he so wish.

The Brighten Downtown Hamilton Group also contacted, by phone and then by letter, various arts organizations and artists who might be interested in painting a mural.

Due to the time remaining in the Brighten Downtown Hamilton project, the Group could not make arrangements for the preparation and execution of the mural for Mr. Agro. However, Mr. Agro was provided with the names of various artists and contractors which would be capable of providing the services required. Since the Brighten Downtown Hamilton project was drawing to a close, the selection and arrangements for the mural would have to be dealt with by Mr. Agro.

GUISE STREET HOUSING CO-OPERATIVE

The Guise Street Housing Co-operative is a 6 storey apartment building located on the harbourfront at the end of James Street North. The north and south facades are largely windows; the sides are blank and have irregular projections in the centre. The completion of construction is scheduled for April 1985. A mural is planned for the west end wall.

The Guise Street Co-op Board decided to pursue the idea of a mural since it could involve community participation and thus promote co-op housing.

Although it was to be on a residential rather than a commercial property in the target area, it was decided to advise on this mural because:

- co-op housing is community oriented; and,

- a mural would be a positive addition to any future changes to the Harbourfront area.

The Board was presented with slides showing various kinds of mural designs, and murals on residential buildings, end gables, and unusual surfaces. Discussion included how to find artists, solicit sponsors, and produce a mural. Copies of contracts and competition guidelines were distributed.

As for implementation of the Group's suggestions, the Co-op Board clearly plans to produce a mural on their building. They have discussed setting up a selection committee, running a competition, and ways to involve the North End community in the design or production of the mural. The Board has also applied for a grant which would be in part for the production of the mural.

HAMILTON HOMECOMING MURAL

Origin of Idea

"Hamilton Homecoming '84" was the name given to the City's celebration of the Provincial Bicentennial. The Chairman of the Hamilton Homecoming Committee was contacted to see if there could be some connection between Homecoming events and the Brighten Downtown Hamilton Group's work. The Chairman endorsed the idea of a Hamilton Homecoming Mural which incorporated the Homecoming Logo into the design.

Site Selection

A very busy area was ideal because of the exposure it would give the mural. Three sites were considered but the best possibility was the southeast corner of the Royal Connaught Hotel (Main Street East and Catherine Street) for the following reasons:

- wall was near a busy intersection;
- wall was in excellent condition;
- the "Homecoming" idea was very appropriate to the hotel/hospitality business;
- since the wall was on a parking lot, scaffolding would not obstruct sidewalk or traffic;



The south wall of the Royal Connaught Hotel
as seen before the mural.

- the wall was on the Homecoming Parade route;
- the Connaught was hosting Homecoming celebrities and events so was receptive to the Homecoming concept; and,
- the Connaught also had a graphic arts mural on upper storeys so was receptive to the mural concept.

Site Approval

A meeting with the Connaught's General Manager was arranged to obtain permission to use the wall. The following were discussed at this meeting:

- Purpose and role of the Brighten Downtown Hamilton Group;
- the proposal to use the wall;
- why the site was selected; and,
- what the benefits to the Connaught would be.

The Manager was very positive and approved in principle the Group's use of the wall for a mural -- full approval pending acceptance of a design by the Hotel's Board of Directors.

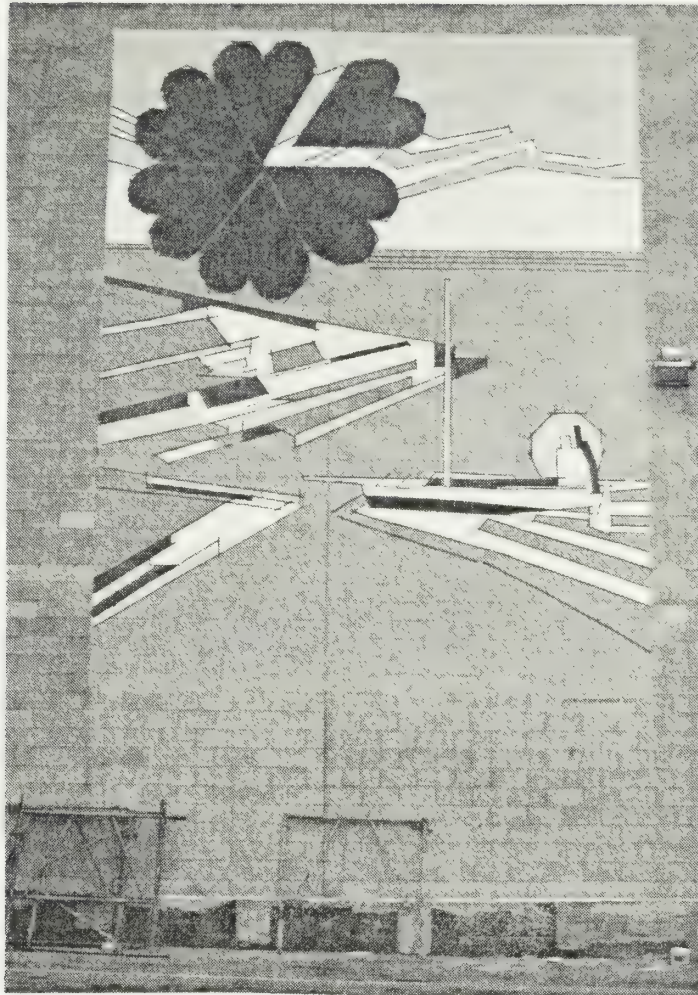
Artist/Design Selection

The idea and site approval occurred in late April, and Homecoming events were to begin in Mid-June. Therefore, an artist and design had to be recommended quickly.

During the planning stages of the Homecoming mural the Group established contact with a local artist's co-operative, Hamilton Artists, Inc. ("The Inc."). This organization seemed an ideal source for people to be involved in a community-oriented mural. The administrator of the Inc. was approached with the possibility of some of its members creating design proposals. He felt certain members would be interested, and brought in several ideas a week later.

The selected design, by artist Brian Kelly, was a stylized depiction of a manned sailboat coming into the Hamilton Harbour with the Escarpment in the background. The Hamilton Homecoming logo was incorporated into the design (upper left hand corner).

The design was approved by the Planning and Development Department and the Board of the Royal Connaught Hotel.



The south wall of the Royal Connaught Hotel as seen after mural. ("Hamilton Homecoming Mural" designed by Artist Brian Kelly, painted by members of the Hamilton's Artist's Inc.)

Costing and Funding

Original costing for this mural was very liberal. This was due in equal parts to inexperience with costing murals and not wanting to undercut the budget from the start. There was also a good degree of optimism that the funding plan -- obtaining a small number of large contributions from private sponsors -- would meet the \$6,000. Original Budget.

Cuts totalling \$2,000 were made to the Original Budget due to deadlines and modest contributions from sponsors. The Revised Budget of \$4,000 was used in the majority of fund raising and was successfully reached. Appendix B compares our Original Budget, Revised Budget, and Actual Costs on a per item basis at the completion of the mural. Several notes explain assumptions

in the Original Budget, reasons for specific revisions, and variance between the Revised Budget and Actual Costs.

Obtaining sponsorship began with contacting the Director of Development of a large local arts organization who provided the Group with leads. Banks and merchants in the vicinity of the mural site were approached as well. The appropriate contact person at each business was identified and contacted in the following way:

- introductory letter sent from the Planning Department;
- follow-up phone call to arrange meeting; and,
- meeting between project member and contact person.

At this meeting, a presentation to the prospective sponsor was made. This presentation involved:

- introduction to the Brighten Downtown Hamilton Group;
- background on the Homecoming mural idea;
- display of the artist's design;
- review of the mural budget;
- amount requested from sponsor; and,
- reasons why business should sponsor.

The last point was the most important from the sponsor's point of view. With this mural, benefits to the sponsor included:

- support of public art;
- participation in Homecoming events;
- some publicity; and,
- tax deductible receipt.

The amount of interest in these points varied from sponsor to sponsor.

In the end, fundraising resulted in:

- 52 initial contacts;
- 30 follow-ups (phone calls or meetings);
- 16 sponsors;
- \$1,725. in monetary contributions; and,
- \$650. in discounts and equipment.

The sponsorship drive was discontinued at the Group's own deadline. The balance of the budget was met through an account of the Brighten Downtown Hamilton project which was specified for materials for murals and painting schemes.

Insurance

The Hamilton Artist's Inc. and the Planning Department requested coverage for their staff on the Connaught's insurance policy for bodily injury and personal loss consequent to working on the mural. High scaffolding, and the risks involved in working thereupon, were the reasons for this request.

The Connaught agreed, stating that if their present policy did not cover the participants, then a rider would be added to include those involved as insureds.

Contract

The agreement between the Inc. and the Royal Connaught was very basic. The only agreements either party requested in writing were those involving: insurance, and covering over the mural.

The insurance agreement is outlined above. The Inc. agreed to provide labour for a period of three years from the mural's completion date, for the purpose of painting out the mural. (This would be done at the Royal Connaught's discretion.) All costs other than labour would be borne by the hotel.

The Inc. also signed a letter of agreement with Citipark, the owner of the parking lot on which the scaffold was erected. This agreement granted a cut rate for rental of the two spaces occupied by the scaffold, and removed parking charges for vehicles transporting equipment to and from the site.

Materials and Labour

Materials for this mural were arranged through a variety of sources. The following list shows the materials involved and how they were obtained:

| | |
|---------------|-----------------------------|
| Primer | sponsor |
| Colour paints | direct purchase -discount |
| Brushes | direct purchase |
| Paint trays | direct purchase |
| Drop sheets | direct purchase |
| Rope | direct purchase |
| Wire brushes | City (Property Maintenance) |
| Storage space | Royal Connaught |
| Hard hats | Royal Connaught |
| Water hose | Royal Connaught |
| Safety belts | sponsor |
| Scaffolding | sponsor |
| Pick-up truck | sponsor |

As for labour, it was understood from the beginning that a group of at least ten of the Inc.'s members would be required to paint the mural in a short period of time. This number included the Artist and the Inc.'s Administrator. The Administrator sought out members with construction or carpentry experience who could deal with scaffolding, in order to cut costs in the erection/dismantling area. Fortunately, such members were available. In the end, 18 Hamilton Artists Inc. members worked on the mural.

The one area where outside assistance was required was in erecting the scaffolding and drilling anchors into the wall (to secure the scaffolding). The scaffolding sponsor sent a supervisor over on Day 1 of the murals's production for these purposes. A fee for this service was pre-negotiated and added to the budget.

The following table summarizes labour requirements for this mural.

HAMILTON HOMECOMING MURAL
LABOUR REQUIREMENTS

| Type of Labour | Performed By | Hours Required |
|---|-------------------------------------|----------------|
| <u>Scaffold Supervision</u> (managing erection and anchoring scaffolding) | Scaffolding Supervisor | 8 |
| <u>Scaffold Labour</u> (pick-up/returning, erection and dismantling) | Members of Hamilton Artists Inc. | 155 |
| <u>Painting Labour</u> (cleaning and priming wall, outlining and painting design) | Members of Hamilton Artists Inc. | 297 |
| <u>TOTAL</u> | | <u>460 hrs</u> |

Site Co-ordination

A co-ordinator was required to oversee production of the mural at the site. The tasks of the Site Co-ordinator would include:

- arranging pick-up/returning of scaffold;
- getting materials to the site;
- purchasing additional supplies;
- packing up equipment nightly in storage area;
- co-ordinating labour and hours;
- notifying labour of postponements due to weather; and,
- liaison with hotel's chief engineer.

The Inc. Administrator took on this role, in close consultation with the artist. Since the Administrator had done all the organizing for the Inc. up to the point of producing the mural and was familiar with the issues, he was the best candidate.

The Brighten Downtown Hamilton Group played a supportive role at the site. The Group assisted in purchasing paints, photographing the process, relaying progress reports to hotel management, and obtaining supplies.

Publicity

There were two forms of publicity undertaken:

- publicity for the mural and,
- publicity for sponsors.

Once the mural was underway, a press release describing the project was sent to several periodicals and radio and television stations. From this the Group received:

- an article and photo in the Spectator and,
- an interview on Cable 4 with the Project Manager and the Inc. Administrator.

Publicity for sponsors entailed listing the the names of the sponsors on a large canvass banner which was displayed beside the mural for a period of about two weeks.

Maintenance

In this case no arrangements for maintenance were made. Maintenance was not a major issue with this mural due to the following reasons:

the mural only had to last to the end of the Bicentennial (1984); touch-ups would not be anticipated in the mural's first year;

the mural was situated at least six feet off the ground, and thus was not considered an easy target for graffitti artists; and,

the surface was in good condition initially.

As no specifications regarding maintenance were made, it is assumed that either the Royal Connaught or the Artist (with the Connaught's knowledge) could initiate maintenance measures.

The only maintenance-related measure which was specified addressed painting over the mural. Arrangements for this are detailed in the Contract section.

GORE PARK '59

Origin of Idea

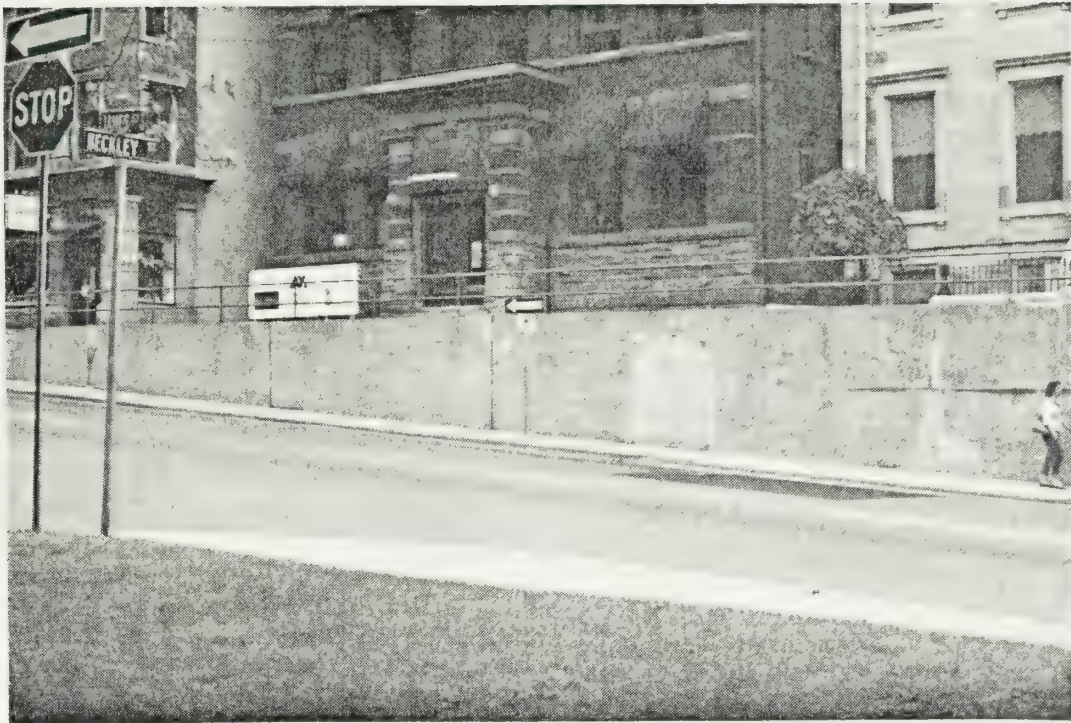
The idea of holding a mural design competition originated within the Brighten Downtown Hamilton Group. For the following reasons, the notion of a design competition was considered worthy of pursuit:

- an open competition, would publicize the Brighten Downtown Hamilton project and promote the concept of mural painting; and,
- the Group had been directed to treat a public property, and an open competition was the best non-partial avenue to solicit designs for this purpose.

Site Selection

A retaining wall on the west side of James Street South just south of Hughson, was selected for the following reasons:

- it was a highly visible wall on a street with heavy pedestrian and motor traffic;
- the wall was considered unsightly in its present condition;
- a mural would be most beneficial in a commercial area since being in a commercial area made the possibility of gaining financial sponsors more likely than if it had been in a residential district;
- the wall was low and therefore no scaffolding would be required when painting the mural, keeping costs to a minimum;



Retaining wall on James Street South as
seen before the mural.

- a staircase with an elevated walkway provided an alternate route so pedestrians would not be inconvenienced when barricades were erected; and,
- the wall appeared to be in reasonably good condition.*

* This last point later proved to be untrue and considerable problems arose when preparing and painting the wall. Problems with water seepage (see sections on Maintenance and Evaluation) were not apparent when the wall was first surveyed, due to the fact that the survey was conducted during the winter months when the ground and water it contained were frozen.

Site Approval

Permission to use the wall had to come from its owners. Several inquiries through the City, Region, and the Toronto, Hamilton and Buffalo Railway Company did not produce any deeds or comparable statements of ownership. The strongest connection that could be made between the wall and any parties responsible for it was provided by a dictum of the Canada Transport Commission. This dictum (R-9517, 1970) stated that the Toronto, Hamilton, and Buffalo Railway Company was responsible for maintenance costs for a certain portion of the wall; maintenance costs for the rest of the wall were the responsibility of the City. The Group proceeded on this information.

A letter was requested (and received) from the Toronto, Hamilton and Buffalo Railway to the Planning Department stating:

- approval to use the wall up to the first construction joint for a mural, and
- non-ownership of the wall beyond that point.

Permission to use the remainder of the wall was obtained through the Transport and Environment Committee of City Council. Requests of this nature require recommendations to the Committee from a City staff department; in this case the Planning Department made the report requesting:

- authorization to use the wall for a mural, and
- authorization of the Public Works Department to provide any necessary and available equipment for the mural.

The Committee approved this, and asked that the selected design be subject to their approval as well.

Artist/Design Selection

In order to solicit designs for this competition, the Brighten Downtown Hamilton Group drafted a brochure outlining the competition and entry details (see insert pocket). More than 300 of these brochures were distributed to public libraries, area galleries, and individual artists on the mailing lists of Hamilton Artists Inc. and the Hamilton and Region Arts Council.

In addition, a press release explaining the competition was sent to several area radio and television stations and newspapers. The result of this press release was:

- one article in The Hamilton Spectator;
- two radio interviews; and,
- several general radio announcements.

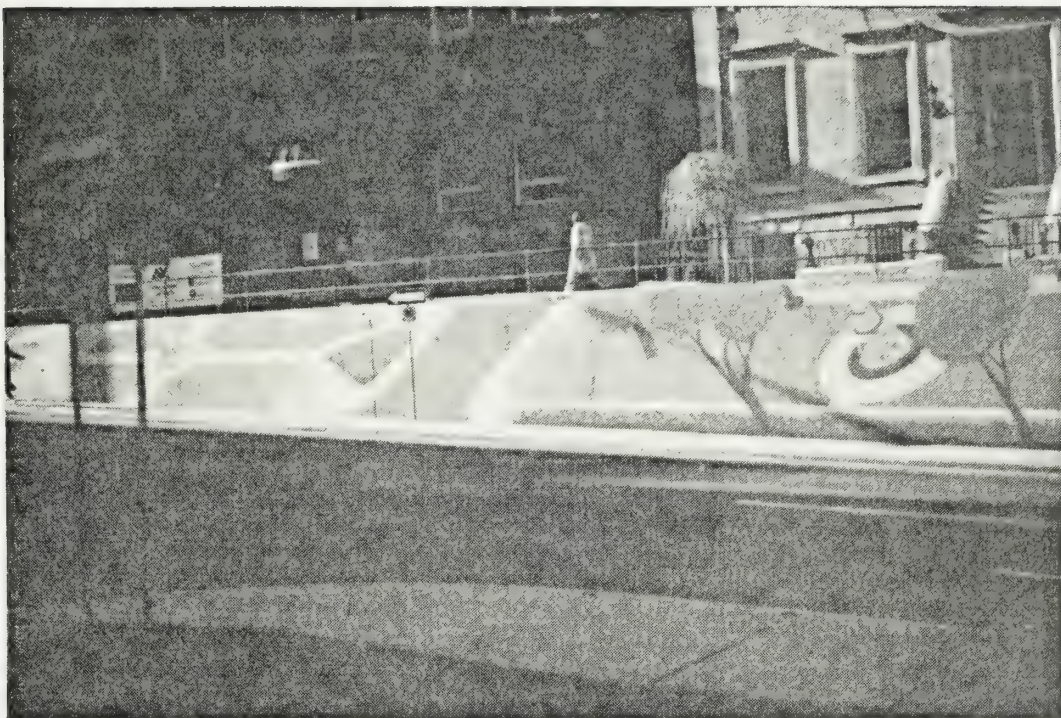
Sixteen submissions were received and adjudicated by a panel of three jurors, all knowledgeable members of the arts community. The jurors invited were:

- the media;
- a local art school; and,
- a local art gallery (also in the James Street South district).

The jurors met in Room 219 of City Hall where the submissions were displayed. Guidelines, stating the policies and objectives of the Planning Department, were distributed to the jury.

The jury had a difficult time selecting a design, due partially to the quality of the submissions received. The jury suggested that the entries would have been of higher quality had a larger commission been offered.

The winning design was entitled "Gore Park '59" by Dan Jianu. The design is an aerial depiction of the downtown park as it appeared in 1959. Both the Transport and Environment Committee and City Council approved this design at later dates.



Retaining wall on James Street South as seen after mural. ("Gore Park '59" by Artist Dan Jianu)

Costing and Funding

Anticipated costs of \$2000 were estimated at the beginning of this mural project. These included:

- \$1,000 - artist's commission (minimum);
- \$ 500 - materials (maximum); and,
- \$ 500 - other costs (honoraria, publicity, etc.).

The Brighten Downtown Hamilton budget had funds allocated for materials for murals, however, the balance of costs had to be raised through sponsorship.

Originally, it was thought that the Group would seek the support of a recognized non-profit arts organization and channel contributions

through this organization so sponsors could receive a tax deductible receipt (as was the case with the Homecoming mural). However, this would have meant waiting for an organization to reach a decision. Since the painting season was nearing an end the idea was abandoned. Sponsors were instead sought directly.

A letter was drawn up, outlining the mural competition and inviting support. The letter was either hand-delivered or mailed to 55 merchants and companies in the James Street South district. When possible, the letter was followed up with a phone call or visit. Of the 55 persons contacted, 16 became sponsors providing contributions and services valued at \$835.00. The balance of the mural's final costs described below, was covered by the Brighten Downtown Hamilton budget.

GORE PARK '59

EXPENSES

| | |
|----------------------|----------------|
| Artist's Commission | \$1,400 |
| Honoraria for Jurors | 150 |
| Sponsor's Reception | 175 |
| Materials for Murals | <u>334</u> |
| TOTAL | <u>\$2,059</u> |

Publicity

As well as publicizing the competition to solicit designs, publicity for the selected design and sponsors was arranged.

Once "Gore Park '59" was approved, press releases were sent describing the selection and mural project. This release received very good response, due in part to the controversies over recent alterations to Gore Park, and resulted in:

- a CHCH-TV interview with the artist at the site;
- a Cable 4 TV interview with the artist and project member;

- a front page photo and article in the Hamilton Spectator; and,
- a Downtown Promenade Review article.

The press were also notified by phone of a painting party held by the artist to get the mural underway. The Spectator ran a captioned photograph of this event.

Publicity for the sponsors was harder to arrange. The large number of sponsors ruled out listing them in news articles or on the mural, so other arrangements were made to ensure them recognition. A "Sponsor's Reception" was held near the mural's completion at a local establishment. This was attended by the artist and assistants, local politicians, representatives of the City and Region, and several sponsors. Arrangements have been made as well for each sponsor to receive a mounted colour photograph of the completed mural to be displayed in a window or reception area.

Insurance

Provision of general liability insurance for \$1,000,000 was a condition of Transport and Environment's approval to use the wall. The Group investigated two means of providing this insurance:

- having the artist take out his own policy,
or,
- having the artist and City added as named insureds to the Region's existing policy.

The latter choice was agreed upon as it was more simple and less costly. In addition, this arrangement made it possible for three other (public property) mural sites to be covered as well; with the location and artist to be specified as projects were started.

Contract

After discussion with the Regional Solicitor, it was decided that a formal contract would not be required, since the mural involved a relatively small amount of money. Instead, a purchase order with Terms of Reference was used.

Guidelines for these terms of reference were taken from sample contracts in Visual Arts Ontario's publication; Art in Architecture. Important issues addressed in the Terms (Appendix C) included start/finish dates, method of payment, copyright,

frustration of the project due to weather or illness, etc.

The Terms were drawn up by the Brighten Downtown Hamilton Group and the Regional Solicitor with comments from the City Solicitor.

Copyright agreements were the only difficult items to negotiate. The Director of Local Planning (Regional Planning Department) was made the Supervisor of the Terms of Reference to ensure their proper interpretation and execution.

Materials, Equipment and Labour

The Brighten Downtown Hamilton Group arranged the availability of certain materials, equipment and services during the early stages of the mural project.

Storage of materials and equipment used by the artist was required at a location which would be convenient to the site. Permission to park a storage trailer in the Toronto, Hamilton and Buffalo Railway parking lot directly above the wall was sought. Cutaia Investments, which leases the lot, agreed to allow the artist to use the lot free of charge until the completion of the mural.

During consultation with Public Works in regard to the condition of the wall, arrangements were made for the use of the following equipment while painting the mural:

- | | |
|-------------------|--------------------|
| - storage trailer | - wet paint signs |
| - barricades | - safety glasses |
| - pylons | - step ladder with |
| - drop sheets | adjustable base |

Additional materials and equipment required for the project were purchased by the artist with the \$500. allotted for supplies. Following is an itemized list of the supplies and materials required during the project:

SUPPLIES AND MATERIALS

- | | |
|------------------|---------------------|
| -wire brushes | -straight edge |
| -muriatic acid | -roller and tray |
| -masks & filters | -painter's mitt |
| -rubber gloves | -coloured paints |
| -drop sheet | (20 liters) |
| -grey primer | -tent parts |
| (5 liters) | -hand warmer & fuel |
| -bag of grey | -quad paper |
| floor mix | -tracing paper |
| -sanding pad | -caulk |

Labour for this mural was arranged entirely by the artist. Assistants were used for wall repairs, cleaning and priming the wall, and applying the underlying colours. The detail work was done by the artist.

Maintenance

In this case, maintenance of the mural refers to any touch-ups or necessary repainting of sections due to:

- faulty workmanship;
- graffiti; or,
- deterioration due to condition of the wall.

The artist was held responsible for doing all touch-ups for one year after completion, but was to incur costs only for maintenance required due to faulty workmanship. Other arrangements regarding graffiti, etc. are detailed in items 2.08 through 2.11 and 3.08 of the Terms of Reference.

The original condition of the wall will be a major influence on the need for maintenance work on the mural. In the early stages of the project the artist requested that the retaining wall be repaired in specific areas where cracking and water seepage were evident.

Public Works was contacted and informed of the condition of the wall. The Department, however, did not feel that minor cracks justified repairs. Public Works considered any repairs to the wall to be:

- too expensive if properly done (i.e. reconstructing the wall);
- only temporary because of the age of the wall,
- possibly lasting only one season; and,
- not worthwhile if only minor repairs were performed.

A private concrete repair and resurfacing company was consulted and an estimate of \$4,500. - \$5,000. was given to properly resurface the wall. It was decided by the Group and artist that only the most severe problem areas would be repaired.

These repairs were performed free of charge by a friend of the artist. Material costs were charged to the project and the friend provided his own tools. Actual repairs to the wall required 20 man hours at an estimated value of \$150.

Evaluation

During the course of the project several unforeseen factors inhibited the progression of the mural. These included:

- cracking of the wall due to the previous improper concrete resurfacing over expansion joints, and the poor bonding to the underlying wall;
- an irregular painting surface from the spalling and erosion of concrete making painting slow and often difficult;
- water seepage through the wall causing the bleeding of colours and extending the drying time of the paint;
- pedestrian and vehicular traffic were constant annoyances;
- shorter daylight hours and inclement weather delayed start of the project into October;
- the artist's part-time job frequently prevented him from painting on days of favourable weather; and,
- the artist's inexperience with such a large outdoor project.

With respect to the design selection process some changes would have made the competition more successful:

- offer of a larger commission;
- give the jury guidelines for making second and third choices; and,
- have artists submit a resume in order to determine their ability to execute an outdoor mural.

APPENDICES

- | | |
|---|---|
| A | Mural Co-ordination |
| B | Hamilton Homecoming Mural -Variance Table |
| C | Gore Park '59 -Artist's Terms of Reference |
| D | Bibliography |

APPENDIX A

Mural Co-ordination

Site selection

See page 25 for guidelines.

Site approval

This needs to be received before an artist can draft a design. Approval is received from the property owner or his/her agent.

Artist/Design selection

Art organizations, art schools; and art classes are good places to find an artist. Designs can be solicited by commissioning an artist/organization or by staging a competition. The client, agent of the client, a selection committee or jury may be involved in design selection (and approval).

Costing and Funding

Determining costs and funding of a mural are connected processes; how much money required will affect who is approached for funding, and how much money is readily available or thought to be available through fund raising, will affect costing. If obtaining sponsors is part of the funding plan, a tentative budget before the sponsorship drive must be done. One should start with a liberal budget; it is easier to make cuts than it is to find more money, and making the initial budget a liberal one will help cover unexpected costs later on.

Insurance

The artist and property owner should both be covered by general liability policies, especially when scaffolding is involved.

Contracts

These may be required between the artist, property owner and/or sponsors. Appendix C is an example of a contract that deals comprehensively with issues in public art and mural projects.

Materials and labour

Materials may be obtained through retail or wholesale outlets or contribution of materials by sponsors. Contractors may be in a position to lend expensive equipment such as scaffolding or ladders. Labour, may involve the artist alone, community or arts groups, art or school classes, casual labour, or professional (sign) painters.

Site co-ordination

One person should supervise the site, arranging the acquisition and storage of materials, rotating labour hours, and ensuring that safety practices are followed.

Production

This includes setting up equipment (e.g. scaffolding) cleaning and priming the wall, transferring the design onto the wall, painting, dismantling equipment, and site cleanup.

Publicity

This is a good idea, particularly to draw attention to public interest murals and provide recognition for sponsors. Press releases can be sent out and an opening event arranged to create publicity.

Maintenance

This refers to any upkeep of the mural required due to graffiti, weathering, or problems with the underlaying surface. Who is to pay for and execute touch-ups to the mural should be identified and included in any contract. This protects the reputation of the artist, sponsors, and property owner, and maintains the quality of the art work after completion. Provision to paint over the mural after several years may be desired as well.

APPENDIX B
BUDGET VARIANCES

| Item | Original Budget | Revised Budget | Actual Cost |
|--|-----------------------|-----------------------|-----------------------|
| Artist's Fee ¹ -Design -Labour | \$500.00 | \$250.00 | \$250.00 |
| Labour -10 Painters -4 - 8 hour days ² -\$8.00/hour ³ | 2,560.00 | 1,600.00 ⁴ | 1,487.50 |
| Scaffolding - 35' X 30' ¹ - full safety features - erection/dismantling - platforms and ladders - 7% sales tax | 1,855.00 ⁵ | 1,000.00 ⁶ | 1,019.00 ⁷ |
| Paint and Supplies - 1 coat primer - 2 coats colour - drop sheets - brushes, rollers, trays - miscellaneous costs | 1,000.00 ⁸ | 800.00 | 182.86 ⁹ |
| Commission (The Inc) - extra administrative costs - use of their resources | 500.00 | 350.00 | 000.00 ¹⁰ |
| TOTAL | <u>\$6,415.00</u> | <u>\$4,000.00</u> | <u>\$2,939.36</u> |

VARIANCE TABLE SUBSCRIPT NOTATIONS:

1. Artist had originally submitted design with no expectations for remuneration.
2. Time estimate was arbitrary as we had no previous experience on which to base it. Getting the mural done during Homecoming events was our major consideration.
3. Wage rate felt to be minimum allowable for working on scaffolding.
4. Revision reflects \$5.00/hour wage rate at which casual labour could be hired.
5. Based on a quote received (given stated specifications).
6. Revision based on anticipating sponsorship by a scaffolder to cover the \$855.00 difference or elimination of paying scaffolder for labour (erection/dismantling)
7. Actual Cost Breakdown:

| | |
|-------------------------------|-------------------|
| Scaffold supervision | \$150.00 |
| Labour | 775.00 |
| Space rental from Citipark | <u>84.00</u> |
| | <u>\$1,009.00</u> |
- * Scaffold and related equipment was all donated.
8. Estimate was arbitrary and deliberately liberal to accommodate unknown factors.
9. Actual Cost substantially lower due to sponsorship in form of paint discount, decreased size of mural to accommodate available scaffolding, original and revised estimates being liberal.
10. Commission to the Hamilton Artists Inc. was removed to avoid possibility of Department being perceived as acting with impartiality and favouritism toward any community group.

APPENDIX C
JAMES STREET SOUTH MURAL
TERMS OF REFERENCE

1. DESCRIPTION

The purchased artwork shall be described by the following:

- a) type: mural;
- b) size: see attached plan;
- c) location: James Street South retaining wall,
below street numbers 124 - 134;
- d) medium/material: latex paint (acrylic);
- e) subject matter: Gore Park; and,
- f) title: "Gore Park '59"

2. PRODUCTION

- 2.01 The artwork shall be produced on location beginning October 1, 1984.
- 2.02 The Artist is aware of the condition of the retaining wall and will not withhold any work for reasons related to the wall's condition.
- 2.03 In executing the mural, the Artist agrees to provide all work with the exception of flushing of loosened debris, which shall be the responsibility of the City's Public Works' Department.

2.04 In executing the mural, the Artist agrees to provide all materials with the exception of:

- | | |
|-----------------------|-------------------------------|
| a) storage trailer; | f) pressure sprayer; |
| b) hard hats (2); | g) ground tarps, drop sheets; |
| c) "Wet Paint" signs; | h) barricade permit; |
| d) barricades; | i) parking for trailer; and, |
| e) step ladder; | j) scaffold. |

Items a through f shall be provided by the City's Public Works' Department. Items g through j shall be arranged by The Regional Municipality of Hamilton-Wentworth Planning and Development Department (Region).

2.05 In the selection and purchase of materials, the Artist shall use the highest quality of materials available within the allocated amount (See clause 3.01).

2.06 General Liability Insurance (against bodily injury and property damage) for up to \$1,000,000.00 shall be provided by The Regional Municipality of Hamilton-Wentworth, naming both the Artist and City as insureds at the mural site from September 20, 1984 to December 31, 1985.

2.07 To minimize the Region's risk of exposure on the above insurance and to insure the safety of the Artist and persons near the work area, the Artist agrees to use the following preventive measures at all times on the site:

- | | |
|---|---|
| a) barricades; | e) anchors for scaffold; |
| b) re-routing of pedestrians; | f) hard hats when working with scaffold; and, |
| c) goggles and gloves when working with corrosives; | g) safety belts when on scaffold.. |
| d) "Wet Paint" signs; | |

- 2.08 Maintenance of the mural shall be the responsibility of the Artist for one year following the completion date. Costs for necessary work shall be arranged by the City.

The Artist shall incur costs only when maintenance is required subsequent to faulty workmanship.

Maintenance of the mural after this period shall be arranged by the City.

- 2.09 Offensive graffiti (obscenities, nudity, racial and religious insults) shall be removed by the City's Public Works' Department as soon as possible after the Department is aware of such defacement. Decisions on how to deal with other graffiti shall be made by the Artist for one year subsequent to completion and by the City after that. All costs for removal of graffiti shall be negotiated by the City.

- 2.10 Removal of the mural shall be at the discretion of the Client, who shall mail notice of intention to remove the mural to the latest address supplied by the Artist, and make the necessary arrangements.

- 2.11 Condition of the mural shall be monitored by the City.

- 2.12 Copyright of the mural shall be the property of the City and Region. Copyright of the mural design shall be with the City and Region.

The City and Region shall credit the Artist in writing for design and execution whenever the mural, a portion thereof, or preliminary drawings thereof are reproduced or displayed.

The Artist retains the right to use printed reproductions of the completed mural and any preliminary drawings for promotional purposes.

- 2.13 All preliminary drawings, models, sketches, and work incidental to the production of the mural is and remains the sole property of the Artist.
- 2.14 In the event of the Artist's incapacity to complete the mural due to severe and prolonged illness or death, or in the event that completion is otherwise frustrated by circumstances beyond the Artist's control (e.g. inclement weather, destruction of the wall), the Artist shall be paid for all of his disbursements within the allocated maximum (3.01) and a further fee based on the extent to which the artwork has been completed.

Excepting destruction of the wall, the mural shall be completed as soon as weather permits by either the Artist (if able/available) or another person/organization as determined by the Artist, and agreed to by the City, upon signing of these Terms of Reference.

3. PAYMENT AND PERFORMANCE

- 3.01 The Client agrees to pay the Artist, in consideration of the Artist's agreements herein, a sum of \$400 plus a \$500 maximum for materials.
- 3.02 Said amounts will be paid in installments as follows:
- a) \$500 upon signing of this purchase order;
 - b) \$250 upon completion of priming the wall;
 - c) \$250 upon completion of drawing the design on the wall;
 - d) balance of payment, \$400, 30 days after completion of the mural; and,
 - e) reimbursement for materials will be made following submission of all receipts by the Artist to the Brighten Downtown Hamilton Group.

- 3.03 Cheques for said payments will be picked up by the Artist at the Planning and Development Department Front Desk, 7th Floor, City Hall, Hamilton.
- 3.04 Any payment of any installment is merely an advance and is not to be considered as a waiver of any rights herein on the part of the Artist or Client.
- 3.05 The Artist shall make all queries through and collaborate on all aspects of the mural production with the Brighten Downtown Hamilton Group, who shall monitor the Artist's adherence to these Terms on behalf of the Client.
- 3.06 The mural shall be produced by the 19th day of November, 1984. Variations in the work schedule will be agreed to from time to time by mutual consent and stated in writing, for such variations shall not be unreasonably withheld.
- 3.07 Upon completion of the mural, the Artist shall clean the surrounding area, remove all extraneous material, such as debris, and return all loaned equipment to the appropriate persons.
- 3.08 The Artist shall also advise the Client in writing as to maintenance of the mural, recommend maintenance instructions, and means of conservation or restoration that may be required. Said instructions shall be delivered in person to the Supervisor of these Terms of Reference.

4. ASSIGNMENT

No assignment of these Terms of Reference may be made by either party without the consent in writing of the other.

5. SUPERVISOR

The implementation and interpretation of these Terms of Reference shall be supervised by the Director of Local Planning, Regional Municipality of Hamilton-Wentworth, Planning and Development Department.

6. EXCLUSIVITY OF AGREEMENT

This agreement shall ensure to the benefit of and be binding upon the parties hereto and, except as hereinbefore otherwise provided, their executors, administrators, successors, and assigns.

IN WITNESS WHEREOF, the parties have duly executed this agreement as at the year and date first above mentioned.

APPENDIX D

BIBLIOGRAPHY

MURALS

- Title: An Architecture of Illusion
Author: Richard Haas
Publisher: Rizzoli International Publications Inc.,
New York, New York., 1981.
- Comment: Richard Haas talks about the development of his work as well as his large scale trompe l'oeil murals. The book includes excellent before-after and in-progress photographs.
- Title: Art in Architecture
Author: Jeanne Parkin
Publisher: Visual Arts Ontario
Toronto, Ont., 1982.
- Comment: Excellent source of information concerning murals and other art forms in public places. Has various case studies, sample contracts, budgets, implementation procedures, competition guidelines etc.
- Title: Big Art, Mega Murals & Supergraphics
Authors: David Greenburg, Kathryn Smith, Stuart Teacher
Publisher: Running Press,
Philadelphia, Pennsylvania, 1977.
- Comment: Examples of murals from across the States with some text and introduction on impact of murals in urban environment.
- Title: Billboard Art
Authors: Sally Henderson & Robert Landau
Publisher: Augus & Robertson Publishers,
London, U.K., 1981.
- Comment: Contains some examples of murals.

BIBLIOGRAPHY

MURALS

Page 2

- Title: Mural Manual
Author:
Publisher: Public Art Workshop
Chicago, Illinois.
- Comment: Very helpful illustrated manual giving step by step instructions regarding all aspects of mural production. Especially helpful suggestions regarding paint types suitable for various surfaces (excerpts in project file).
- Title: Painting the Town
Authors: Graham Cooper and Doug Sargent
Publisher: Phaidon Press Limited,
Littlegate House, St. Ebbe's Street,
Oxford, U.K., 1979.
- Comment: Excellent range of examples of murals. Also included is a mini-case study and a 'how to' section.
- Title: Street Art
Author: Robert Somner
Publisher: Links,
New York, N.Y., 1975.
- Comment: Mostly illustrations.

- Title: The Mural Manual: A Guide to Community
Mural Painting in Australia
Authors: David Humphries & Rodney Monk
Publisher: Arts Council of New South Wales with
assistance of the
Division of Cultural Activities,
New South Wales Premier's Department, 1982.
- Comment: An excellent 'how-to' book including
everything from a draft budget to public
response survey questionnaires.
- Title: The Obvious Illusion: Murals from the Lower
East Side,
Authors: George Braziller Inc., with photographs by
Philip Pocock,
Publisher: George Braziller Inc. in association with
the Cooper Union for the Advancement of
Science and Art, 1980.
- Comment: Pictorial showing community effort murals and
spontaneous art on the wall.
- Title: Toward A People's Art: The Contemporary
Mural Movement.
Authors: Eva Cockcroft, John Weber, Jim Cockcroft,
Publisher: Clarke, Irwin & Company Limited,
Toronto, Ont., 1977.
- Comment: Traces the emergence of the mural movement in
Chicago. Problems encountered in doing
murals as well as themes explored.

BIBLIOGRAPHY

PAINTING SCHEMES

- Title: Advertising in Victorian England (1837 - 1901)
Authors: Diana & Geoffrey Hindley
Publisher: Wayland Publishers Ltd.,
London, U.K., 1972.
- Comment: Contains some good examples of the colouring and lettering of advertisements and signs for Victorian era.
- Title: American Antiques (Journal) August, 1976
Author: "Exterior Paint Colour for the Victorian Home"
Joan Thill
- Title: Century of Colour: Exterior Decoration for American Buildings (1820 - 1920)
Author: Roger Moss
Publisher: American Life Foundation,
Watkins Glen, New York, N.Y., 1981.
- Comment: Victorian paint colours with many illustrations (Excerpt in file - text only).
- Title: Colour in Architecture
Author: Alexander C. Hardy, Editor,
Publisher: Charles L. Hill,
1967.
- Comment: Notes on theory and perception of colour; use of colour on exteriors and interiors of buildings.
- Title: Old Ontario Houses
Authors: Kim Ondaatje & Lois MacKenzie
Publishers: Gage Publishing,
1977.
- Comment: A pictorial survey of interesting and historically significant houses in Ontario. It contains some helpful information for painting schemes.

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